Symphony IV

In

Polytempic Polymicrotonality:

melodiae perpetuae

Peter Thoegersen

c. 2025

Instrumentation

3 Piccolos
3 first Flutes
3 second Flutes
3 Oboes
2 English Horns
2 Eb Clarinets
3 Bb Clarinets
2 Bass Clarinets
2 first Bassoons
2 second Bassoons
2 Contrabass Bassoon

4 Horns in F
4 Trumpets
4 Trombones
2 Tubas

5 Timpani from b-f
Percussion: Bass Drum; Snare Drum; Gong; Cymbals
Harp
Piano

First Violins
Second Violins
Viola
Cello
Contrabass

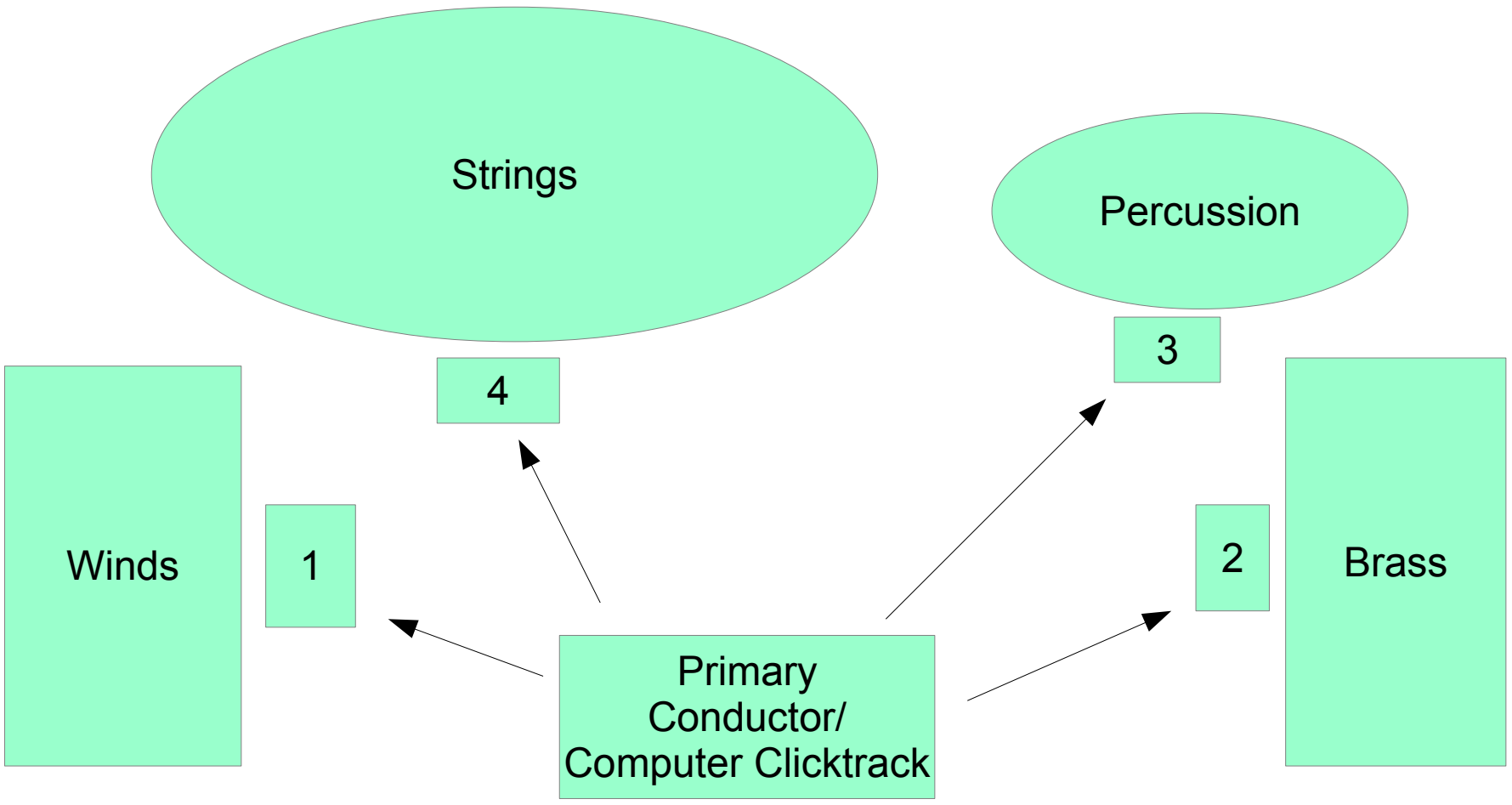
The score is in C and the parts will be transposed

Tuning Legend

There are no accidentals per instrument and only instructions per choir: the winds are tuned to quarter-tones, the brass to 6th tones, the piano and harp are standard, and the strings are tuned to 8th tones. There is no scordatura, but rather the choirs are addressed en masse at the top of each choir as the changes are occurring. These are mass changes and affect the choir as a whole.

The winds will be raised and lowered, alternately, by 50 cents, as indicated in the score. The brass and strings, similarly. Fingerings for quarter-tones, at this point, should be standard practice in 2025. The brass can adjust slides or find partials that round out to the sixth tone for the notes indicated for playing. The strings can find positions for 25 cent changes up and down, including the indicated 75 cents jump here and there.

Arrangement of Players



In order to set up a seating arrangement for live polytempic polymicrotonal music it must be ordered in a way that all choirs can see each other, and their concomitant conductors. The primary conductor will oversee the four subsidiary conductors, who will be in charge of each tempo and tuning of each choir. It may be suggested that the primary conductor is on a tablet video in front of each of the four sub-conductors. Antiphonal methods may be employed, should there be an upstairs vestibule above the stage floor on both sides where the woodwinds and brass could be elevated above the stage floor. Keeping the integrity of each tuning and tempo is of paramount importance, therefore antiphonal practice can be highly advantageous. In any case, the most expedient thing to prepare is a four part click-track emanating from the central conductor to the sub-conductors, that can be controlled to encompass fermatas and ritards. The “a tempo” designations can be switched on at the end of these tempic changes with a footswitch, cuing the sub-conductors.

Also, since Zoom and its use due to the recent pandemic, concerts have been organized over the internet. It is possible that polytempic polymicrotonal music can benefit from live performances over Zoom, from different cities, different countries, and can increase the opportunities for a live performance, as Zoom is now a new concert venue.

Third, alas, polytempic polymicrotonal music may ultimately benefit the most as a studio enterprise, only; that each choir can be recorded piecemeal, and a composite mix done at the end of the process, thereby guaranteeing perfection. Studio albums of modern classical music certainly reflects the age in which we live.

Score

Symphony IV in Polytempic Polymicrotonality

This is a "C" score. The parts will be transposed.

melodiae perpetuae

Peter Thoegersen

Entire wind choir raised 50 cents

♩ = 30 **Larghissimo** *crescendo*

Piccolo 24tet
Flute 24tet 1
Flute 24tet 2
Oboe 24tet
English Horn 24tet
Clarinet in E♭ 24tet
Clarinet in B♭ 24tet 1
Clarinet in B♭ 24tet 2
Bass Clarinet 24tet
Bassoon 24tet 1
Bassoon 24tet 2
Contrabassoon 24tet

Entire brass choir raised 33 cents

♩ = 22.5

Horn in F 36tet 1
Horn in F 36tet 2
Trumpet in C 36tet 1
Trumpet in C 36tet 2
Trombone 36tet 1
Trombone 36tet 2
Tuba 36tet

♩ = 19

Timpani 12tet

♩ = 30 gong and bass drum — bass drum and bell of cymbal — small gong and bass drum

Percussion
Harp 12tet
Piano 12tet

Larghissimo **All strings raised 25 cents**

♩ = 15

Violin 48tet I
Violin 48tet II
Viola 48tet
Kyrie Mass XI orbis factor fragment
Cello 48tet
Contrabass 48tet

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crescendo

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

♩= 19

♩= 17

gong

Introit dominus dixit choir

Introit dominus dixit choir

più mosso

div.

div.

Kyrie Mass XI orbis factor fragment

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Introit fragment St John of Damascus

più mosso

♩ = 19

div.

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Kyrie Mass XI orbis factor fragment

più mosso

♩ = 20.5

div.

crescendo

♪ = 62

più mosso

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.

♩ = 28

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba

♩ = 41

Timp.
Perc.
Hp.
Pno.

♩ = 22.5

Vln. I
Vln. II
Vla.
Vc.
Cb.

Josquin

diminuendo

l'istesso tempo

Communio LU 1392 used by Dufay Missa sancti jacobi

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.

l'istesso tempo

Hymn for Lauds Christmas fragment

Vln. I
Vln. II
Vla.
Vc.
Cb.

♩= 31

l'istesso tempo

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.

Dufay

Introit fragment St John of Damascus

♩= 22.5

Vln. I
Vln. II
Vla.

più mosso

♩= 24

Vc.
Cb.

♩= 32

più mosso

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

♩= 30

l'istesso tempo

più mosso

l'istesso tempo

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.

l'istesso tempo

Vln. I
Vln. II
Vla.
Vc.
Cb.

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Kyrie IX cum jubilo fragment

reset Winds to m. 43

sfz sffz

stringendo

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

l'istesso tempo

snare drum

stringendo

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Introit Speravi used by Machaut
Bsn. 1
Bsn. 2
C. Bn.
Introit Speravi used by Machaut
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
♩= 34
più mosso
Introit Speravi used by Machaut
Vln. I
Vln. II
Vla.
Vc.
Cb.

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

♪ = 58

♩ = 35.5

più mosso

Machaut

flutter

a2

a3

l'istesso tempo

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

più mosso

♩= 37.5

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

58 43 47 54

mp mf f

con sord.

benedicamus domino

più mosso

♩= 39

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

60
46
49
56

Gradual Tecum principium choir fragment

mf

l'istesso tempo

con sord.

f

più mosso

♩= 41

Symphony IV in Polytempic Polymicrotonality

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

61 51 55 62

Alleluia dominus dixit verse fragment

mf *mp* *f* *ff* *p* *pp*

15:8

23:22

l'istesso tempo

più mosso

♩ = 43

♩= 45 Largo

Picc. Fl. 1 Fl. 2 Ob. E. Hn. E♭ Cl. B♭ Cl. 1 B♭ Cl. 2 B. Cl. Bsn. 1 Bsn. 2 C. Bn.

Grave

Hn. 1 Hn. 2 C Tpt. 1 C Tpt. 2 Tbn. 1 Tbn. 2 Tuba Timp. Perc. Hp. Pno.

Largo

Vln. I Vln. II Vla. Vc. Cb.

Daniel, from Hic verus Dei "Play of Daniel"

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a tempo

Christe redemptor omnium

meno mosso

♩= 24

più mosso

Christe redemptor omnium

a tempo

♩= 47

l'istesso tempo

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Christe redemptor omnium

più mosso

Christe redemptor omnium

cresc.

♩ = 49

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Alleluia dominus dixit verse fragment

l'istesso tempo

più mosso

♩ = 51

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Introit dominus dixit choir

più mosso

♩= 52.5

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Brass measures reset to 68

più mosso

cantus firmus from Palestrina's Missa Aeterna Chisti Munera

♩ = 54.5

♪ = 62

Larghetto

97

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

68

♩ = 45

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

82

♩ = 90

Timp.

Perc.

Hp.

Pno.

Largo

107

♩ = 56

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *mp* *ff*

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
♩ = 24
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
♩ = 58
Vln. I
Vln. II
Vla.
Vc.
Cb.

più mosso

Mixed chant fragments

17/8

8/4

Picc. 114 pp cresc.
Fl. 1 114 pp cresc.
Fl. 2 114 pp cresc.
Ob. 114 pp cresc.
E. Hn. 114 pp cresc.
E♭ Cl. 114 pp cresc.
B♭ Cl. 1 114 pp cresc.
B♭ Cl. 2 114 pp cresc.
B. Cl. 114 pp cresc.
Bsn. 1 114 pp cresc.
Bsn. 2 114 pp cresc.
C. Bn. 114 pp cresc.

p cresc.

l'istesso tempo

Hymn for Lauds Christmas fragment

Hn. 1 78 mf
Hn. 2 78 mf
C Tpt. 1 78 mf
C Tpt. 2 78 mf
Tbn. 1 78
Tbn. 2 78 mf
Tuba 78 mf
Timp. 95
Perc. 95

3/4 4/4 8/4 f cresc.

Hp. 95
Pno. 95

6/4

più mosso

Mixed chant fragments

♩ = 60

Vln. I 120 mf
Vln. II 120 mf
Vla. 120
Vc. 120
Cb. 120

4/4 f sfpp 6/4 4/4 6/4 ff

♪ = 62

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc.

Hp.

Pno.

♪ = 62

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mixed chant fragments

Gradual Tecum principium verse fragment

più mosso

etouffee

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

120 83 108 135

3/4 4/4 4/4

♩ = 24 ♩ = 64

Introit fragment St John of Damascus

Introit fragment St John of Damascus

più mosso

p

Symphony IV in Polytempic Polymicrotonality

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

121 87 109 144

l'istesso tempo

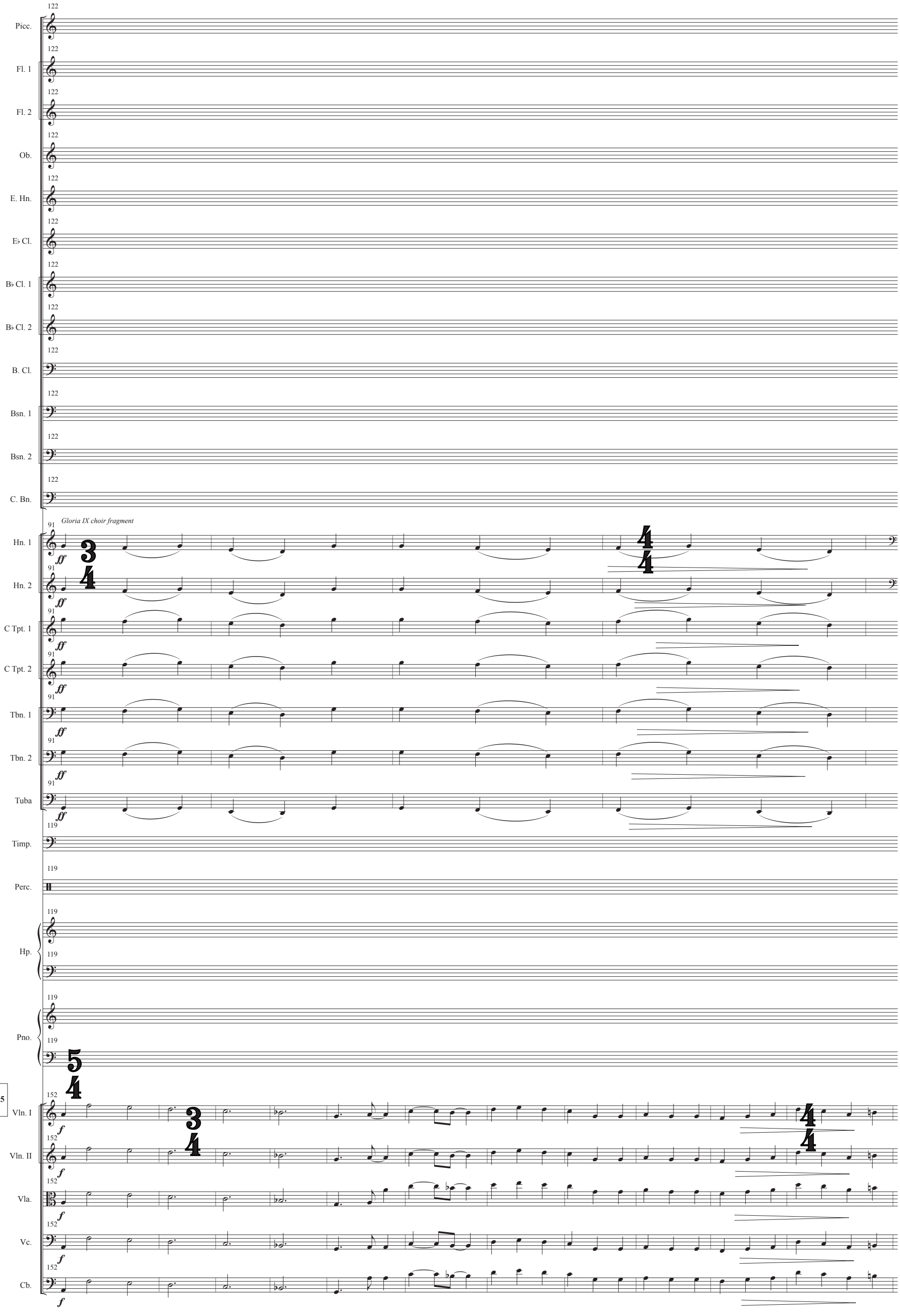
Kyrie Mass XI orbis factor fragment

più mosso

Kyrie Mass XI orbis factor fragment

♩= 65.5

p pp sffz


Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Gloria IX choir fragment
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
♩= 67.5
Vln. I
Vln. II
Vla.
Vc.
Cb.

Symphony IV in Polytempic Polymicrotonality

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

♩ = 45

♩ = 69.5

a2

mf f sfz sffz

3/4

4/4

più mosso

Gradual Tecum principium choir fragment

Gradual Tecum principium verse fragment

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

♪ = 62
♩ = 24
♩ = 71

Gloria IX choir fragment

più mosso

mf *f* *sfz* *sffz* pizz. arco

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

129 6/4 7/8 mp f

107 3/4 4/4 13:8 14:8 9:8 f mf

122 5/4 3/4 6/4 3:2 mf

più mosso

♩ = 73

180 *Veni sancte Spiritus sequenced materials under Pope Innocent III*

185 as there is no activity in these measures they will all reset next page to the same measure number

Andante

♩ = 90

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.

♩ = 60

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba

♩ = 80

Timp.
Perc.
Hp.
Pno.

più mosso

♩ = 75

Vln. I
Vln. II
Vla.
Vc.
Cb.

fff
ff

141 *l'istesso tempo*

Picc.
Fl. 1
Fl. 2
Ob. — a2 — *mf* — *cresc.*
E. Hn. — a2 — *mf* — *cresc.*
E♭ Cl. — *mf* — *cresc.*
B♭ Cl. 1 — a2 — *mf* — *cresc.*
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.

118 *più mosso*

Hn. 1 — a2 — *mf*
Hn. 2
C Tpt. 1 — *ff* — *mp*
C Tpt. 2 — *ff* — *mp*
Tbn. 1
Tbn. 2
Tuba — a2 — *mf*

♩ = 62

132 *l'istesso tempo*

Timp. — *mf*
Perc.
Hp.
Pno.

194 *l'istesso tempo*

Alleluia dominus dixit verse fragment

Vln. I — *mp* — *mf* — *f*
Vln. II — *mp* — *mf* — *f*
Vla.
Vc.
Cb.

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

l'istesso tempo

più mosso

♩ = 64

mf *f* *pp* *mp*

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

♩= 65.5

♩= 90

più mosso

cresc.

Mixed chant fragments

Brass measure reset at 132

♩= 90

Tutti *a tempo*

lower Entire wind choir 50 cents

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.

lower Entire brass choir 33 cents

Hn. 1
Hn. 2
più mosso
♩= 67.5
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.

a tempo

lower strings 25 cents

Vln. I
Vln. II
Vla.
Vc.
Cb.

l'istesso tempo

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

♩ = 71

più mosso

l'istesso tempo

Berlioz Dies Irae

l'istesso tempo

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.

più mosso

♩ = 73

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.

l'istesso tempo

Vln. I
Vln. II
Vla.
Vc.
Cb.

mf *f* *cresc.* perpetuum

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

♩ = 75

più mosso

l'istesso tempo

Picc.

Fl. 1 — perpetuum — a2 — a3 — *f*

Fl. 2 — perpetuum — a2 — a3 — *f*

Ob.

E. Hn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

l'istesso tempo

Hn. 1 — a2 — *mf*

Hn. 2 — a2 — *mf* — *f*

C Tpt. 1 — Brass measure reset at 171

C Tpt. 2 — Brass measure reset at 171

Tbn. 1 — Brass measure reset at 171

Tbn. 2 — Brass measure reset at 171

Tuba — Brass measure reset at 171

Timp.

Perc.

Hp.

Pno.

Gradual Tecum principium choir fragment

Vln. I — *f* — *sfz*

Vln. II — *f* — *sfz*

Vla. — *f* — *sfz*

Vc.

Cb.

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

2 3 5 3 12 7 8

staccato ma non tanto

Andante (♩ = 81)

L.V.

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

l'istesso tempo

pizz.

upper parts are counted towards next page measure numbers only

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

for all players in orchestra playing this fermata figure: watch your conductor and wait until tempo resumes after finished performing it

for all players in orchestra playing this fermata figure: watch your conductor and wait until tempo resumes after finished performing it

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

10/4 8/4 2/4 6/4 14/4 10/4

mp mf cresc. fp sfpp pp

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

226
192
164
263

ff

arco (𝅘𝅥) divisi

f

4/4 7/4 6/4 12/4 4/4 6/4 4/4 14/4 4/4 5/4 8/4 4/4

Symphony IV in Polytempic Polymicrotonality

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

227 193 174 270

ffff pppp ffff

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

228
194
175
278
188
185
fff
ffff

♩ = 90

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.

♩ = 75

Vln. I
Vln. II
Vla.
Vc.
Cb.

let ring

sul pont.

L.V.

L.V.

l'istesso tempo

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.

più mosso

Introit fragment St John of Damascus

♩ = 79

Vln. I
Vln. II
Vla.
Vc.
Cb.

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

più mosso

♩ = 93

Andante (♩ = 81)

Lower winds an additional 50 cents

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.

Andante con moto

lower brass an additional 33 cents

♩ = 90
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba

Adagio

♩ = 75
Timp.
Perc.
Hp.
Pno.

lower strings an additional 25 cents

Andante con moto

meno mosso

♩ = 90
Vln. I
Vln. II
Vla.
Vc.
Cb.

l'istesso tempo

Picc. 259 reset measure to 259 — *f* — *ff* — *f* — *mp*

Fl. 1 259 reset measure to 259 — *f* — *ff* — *mf* — *mp*

Fl. 2 259 reset measure to 259 — *f* — *ff* — *mf* — *mp*

Ob. 259 reset measure to 259 — *f* — *ff* — *mf* — *mp*

E. Hn. 259 reset measure to 259

E♭ Cl. 259 reset measure to 259

B♭ Cl. 1 259 reset measure to 259

B♭ Cl. 2 259 reset measure to 259

B. Cl. 259 reset measure to 259

Bsn. 1 259 reset measure to 259

Bsn. 2 259 reset measure to 259

C. Bn. 259 reset measure to 259

l'istesso tempo

Hn. 1 208 a2 — *fff* — *f* — *sfz sfz* — *sffz* — *f* — *f* — *pp*

Hn. 2 208 a2 — *fff* — *f* — *sfz sfz* — *sffz* — *f* — *f* — *pp*

C Tpt. 1 208 — *fff* — *f* — *sfz sfz* — *sffz* — *f* — *f* — *pp*

C Tpt. 2 208 — *fff* — *f* — *sfz sfz* — *sffz* — *f* — *f* — *pp*

Tbn. 1 208

Tbn. 2 208

Tuba 208

Timp. 312 measure reset at 312 for percussion

Perc. 312 measure reset at 312 for percussion

Hp. 312 measure reset at 312 for percussion

Pno. 312 measure reset at 312 for percussion

l'istesso tempo

Kyrie IX cum jubilo fragment

Vln. I 321 — *ff* — *p*

Vln. II 321 — *ff* — *p*

Vla. 321 — *ff* — *p*

Vc. 321

Cb. 321

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
♩ = 24
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Symphony IV in Polytempic Polymicrotonality

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

277 223 314 340

pp mp mf p f ff pppp leggiero etouffee

♩ = 105

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.

♩ = 49

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

278 227 324 349

a2 mp p

Lontano

l'istesso tempo

sul pont. div.

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

287 mp
232 ord. p
325
355 pizz. div. p
Lontano
ord.
pizz.

l'istesso tempo

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

l'istesso tempo

Symphony IV in Polytempic Polymicrotonality

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
♩ = 73
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
♩ = 90
Vla.
Vc.
Cb.

305 238 327 371

solo *rubato* **A tempo** Cuivre mute open **A tempo** Harmonic Gliss

mf *sfz* *pp* *fff* *p* *ff* *f*

watch Horn Solo for tempo **A tempo** **A tempo** pizz. arco

mf

l'istesso tempo

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a2 con sord.

pizz.

arco

l'istesso tempo

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl. — a2 — *mp* — *mf*
Bsn. 1
Bsn. 2
C. Bn. — a2 — *mp* — *mf*
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2 — *p* — *mp* — *mf*
♩= 73
Tuba — a2 — *mp* — *mf*
Timp. — *mp* — *mf*
♩= 75
Perc.
Hp.
Pno.
♩= 90
Vln. I — *mp* — *mf* — *f*
Vln. II
Vla.
Vc. — *mp* — *mf* — *f*
Cb.

Entire wind choir raised 50 cents

crescendo

Allegro (♩ = ca. 120)

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.

Entire brass choir raised 33 cents

Allegro (♩ = ca. 120)

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba

Allegro (♩ = ca. 120)

Timp.
Perc.
Hp.
Pno.

Allegro (♩ = ca. 120) **All strings raised 25 cents**

Introit Dominus dixit psalm verse

Vln. I
Vln. II
Vla.
Vc.
Cb.

♩= 112

Andante moderato

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.

♩= 90

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba

♩= 45

Timp.
Perc.
Hp.
Pno.

molto rit.

Larghissimo

Introit dominus dixit antiphon

♩= 15

Vln. I
Vln. II
Vla.
Vc.
Cb.

l'istesso tempo

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
♩= 24
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
meno mosso
♩= 41
Timp.
Perc.
Hp.
Pno.
l'istesso tempo
Vln. I
Vln. II
Vla.
Vc.
Cb.

pedal tones
pedal tones
con sord.
sul pont.

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

370 293 268 271 276 364 427

5/4 3/4 6/4 4/4 6/4

pp ppp mp pp ppppp

Brass reset at 294

meno mosso

pppp ff

♩= 37.5

più mosso

Introit dominus dixit antiphon

ord.

p pp mp ppppp

5/4

♩= 17

382 Picc.
382 Fl. 1
382 Fl. 2
382 Ob.
382 E. Hn.
382 E♭ Cl.
382 B♭ Cl. 1
382 B♭ Cl. 2
382 B. Cl.
382 Bsn. 1
382 Bsn. 2
382 C. Bn.

294 a2 Hn. 1 — *ff* — *fff*
294 a2 Hn. 2 — *ff* — *fff*
294 C Tpt. 1 — 7/4 3/4 5/4 4/4 7/4
294 C Tpt. 2
294 Tbn. 1 — *ff* — *fff*
294 Tbn. 2 — *ff* — *fff*
294 Tuba

♩= 49

369 *meno mosso* Timp. — 4/4 2/4 — *f* — *ffff*
369 Perc.

369 Hp.
369 Pno.

più mosso

♩= 34

429 *Introit dominus dixit choir* Vln. I — 5/4 — *mf* — *ff*
429 Vln. II — *mf* — *ff*
429 Vla. — *mf* — *ff*
429 Vc. — *mf* — *ff*
429 Cb. — *mf* — *ff*

♩= 19

Symphony IV in Polytempic Polymicrotonality

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

383 299 374 431

♩ = 30

meno mosso

pppp

pizz.

pp

♩ = 45

più mosso

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
♩= 73 Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
♩= 26 Timp.
Perc.
Hp.
Pno.
♩= 56 Vln. I
Vln. II
Vla.
Vc.
Cb.

l'istesso tempo

meno mosso

più mosso

Kyrie IX cum jubilo fragment

Symphony IV in Polytempic Polymicrotonality

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

396 310 381 445

l'istesso tempo

meno mosso

più mosso

♩ = 22.5

♩ = 60

arco

div.

f *mf* *fff* *ff* *ffff* *sffz* *sfz* *pp* *sfpp*

♩= 93

Andante

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Allegro (♩= ca. 120)

Allegro con moto

(sempre)

♩= 150

♩= 32

Grave *allargando*

Goria IX celebrant

♩= 75

Entire wind choir raised 50 cents

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.

♩= 24

Entire brass choir raised 33 cents

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba

♩= 131

Timp.
Perc.
Hp.
Pno.

♩= 30
Vln. I

♩= 47
Vln. II

All strings raised 25 cents

although this part is in a faster tempo, it will nevertheless reset on the next page until momentum necessitates a break from the choir measure numbering system

♩= 30
Vla.

Vc.
Cb.

div.

♩ = 112

Moderato

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Allegro con moto

♩ = 150

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

L'istesso tempo

Timp.

Perc.

Hp.

Pno.

l'istesso tempo

Vln. I

Vln. II

Vla.

Vc.

♩ = 30

Cb.

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

428 *l'istesso tempo*

343 con sord.

338 con sord.

429 *l'istesso tempo*

♩ = 131

463 *Kyrie IX cum jubilo fragment*

463 *Introit dominus dixit choir*

♩ = 30

♩ = 47

l'istesso tempo

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

437 353 348 331 440 464

Brass measure reset at 354

l'istesso tempo

f *ff*

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

438 a2 *l'istesso tempo* *p* *ff*

354 *l'istesso tempo* *pp* *mp* senza sord. *f*

441

451

446

471 *l'istesso tempo* *mp* *f*

474 *mp* *sfpp*

465

Vla. *mp* *f*

♩ = 30

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

453 361 360 452 475 477 466 467

measure reset at 452

Portato

spicc.

f mf mp pp ff sffz

♩ = 240

Prestissimo

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

♩ = 169

Allegro Vivace

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

reset to 385

Tbn. 1

Tbn. 2

Tuba

♩ = 120

Allegro

Timp.

Perc.

Hp.

Pno.

♩ = 150

Allegro con moto

Vln. I

Vln. II

Vla.

Vc.

Cb.

l'istesso tempo

Picc. 482
Fl. 1 482
Fl. 2 482
Ob. 482
E. Hn. 482
E♭ Cl. 482
B♭ Cl. 1 482
B♭ Cl. 2 482
B. Cl. 482
Bsn. 1 482
Bsn. 2 482
C. Bn. 482

5/4 6/4 5/4 6/4 5/4 6/4 5/4 11/4 13/4 15/4 8/4 7/4 12/4 13/4 11/4

f

Hn. 1 385
Hn. 2 385
C Tpt. 1 385
C Tpt. 2 385
Tbn. 1 385
Tbn. 2 385
Tuba 385
Timp. 470
Perc. 470
Hp. 470 470
Pno. 470 470

all strings raised 75 cents

l'istesso tempo

Vln. I 491 div.
Vln. II 494 div.
Vla. 482 div.
Vc. 472
Cb. 471

5/4 6/4 9/4 7/4 8/4 6/4

f *mp* *ff*

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
♩= 169
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

l'istesso tempo

raise entire brass choir an additional 33 cents

l'istesso tempo

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

541
400
500
536
510
524
481
480

(sempre)
a2
pp
f
l'istesso tempo
appassionato
flutter
mf
mp
ff
rip
fall
fffff
fff
div.
p
ff

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

lower Entire wind choir 50 cents

♩= 150

Allegro Vivace

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.

♩= 186

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba

♩= 112

Timp.
Perc.
Hp.
Pno.

Allegro con moto

lower strings 25 cents

♩= 131

Vln. I
Vln. II
Vla.
Vc.
Cb.

reset to upper winds measure numbers at 587

(sempre)

l'istesso tempo

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

l'istesso tempo

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

605 a2 mf
flutter ff mp
448 a2 f
524 arco div. mf
565 519 579 508 492
fff ppp

Picc. 618
Fl. 1 618
Fl. 2 618
Ob. 618
E. Hn. 618
E♭ Cl. 618
B♭ Cl. 1 618
B♭ Cl. 2 618
B. Cl. 618
Bsn. 1 618
Bsn. 2 618
C. Bn. 618
Hn. 1 466
Hn. 2 471
C Tpt. 1 464 a2 *f* (sempre) *ff*
C Tpt. 2 464 a2 *f* *ff*
Tbn. 1 464
Tbn. 2 464
Tuba 464 *l'istesso tempo*
Timp. 525 *ff*
Perc. 525
Hp. 525 525
Pno. 525 525
Vln. I 576
Vln. II 520
Vla. 580
Vc. 509 div. *f*
Cb. 493

Symphony IV in Polytempic Polymicrotonality

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

619
477
reset to 477
540
snare drum
577
521
581
522
494
div.
fff
ff

lower Entire wind choir 50 cents

poco rit.

♩= 146

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.

Entire brass choir raised 33 cents

molto rit.

♩= 24

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba

ritenuto

♩= 41

Timp.
Perc.
Hp.
Pno.

poco rit.

lower strings 25 cents

♩= 127.5

Vln. I
Vln. II
Vla.
Vc.
Cb.

Symphony IV in Polytempic Polymicrotonality

♩ = 142.5

meno mosso

(sempre)

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.

l'istesso tempo

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba

l'istesso tempo

Timp.
Perc.
Hp.
Pno.

molto rit.

♩ = 15

Introit dominus dixit antiphon

Vln. I
Vln. II
Vla.
Vc.
Cb.

♩= 139 *meno mosso*

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.

♩= 49 *più mosso*

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba

♩= 51 *più mosso*

Timp.
Perc.
Hp.
Pno.

l'istesso tempo

Vln. I — *Introit dominus dixit choir*
Vln. II
Vla.
Vc.
Cb.

♩= 135

meno mosso

Entire wind choir raised 50 cents

652 Picc. — *mf*

652 Fl. 1 — *mf*

652 Fl. 2 — *mf*

652 Ob. — *mf*

652 E. Hn. — *mf*

652 E♭ Cl. — *mf*

652 B♭ Cl. 1 — *mf*

652 B♭ Cl. 2 — *mf*

652 B. Cl. — *mf*

652 Bsn. 1 — *mf*

652 Bsn. 2 — *mf*

652 C. Bn. — *mf*

♩= 97.5

più mosso

Entire brass choir raised 33 cents

488 Hn. 1 — a2 — *mf* — *ff*

488 Hn. 2 — a2 — *mf* — *ff*

488 C Tpt. 1

488 C Tpt. 2

488 Tbn. 1

488 Tbn. 2

488 Tuba

♩= 60

più mosso

574 Timp. — *f*

574 Perc.

574 Hp.

574 Pno.

Molto Accel.

lower strings an additional 25 cents

♩= 49

583 Vln. I — div. — *mf*

526 Vln. II

586 Vla. — div. — *mf*

549 Vc.

508 Cb.

♩= 131

meno mosso

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

l'istesso tempo

più mosso

♩= 71

♩= 105

♩ = 127.5 — *meno mosso*

Picc. — Fl. 1 — Fl. 2 — Ob. — E. Hn. — E♭ Cl. — B♭ Cl. 1 — B♭ Cl. 2 — B. Cl. — Bsn. 1 — Bsn. 2 — C. Bn.

♩ = 150

Hn. 1 — Hn. 2 — C Tpt. 1 — C Tpt. 2 — Tbn. 1 — Tbn. 2 — Tuba

♩ = 81 — *più mosso*

Timp. — Perc. — Hp. — Pno.

♩ = 109 — *più mosso*

Vln. I — Vln. II — Vla. — Vc. — Cb.

Tutti

crescendo

♩= 124 *meno mosso*

Picc. Fl. 1 Fl. 2 Ob. E. Hn. E♭ Cl. B♭ Cl. 1 B♭ Cl. 2 B. Cl. Bsn. 1 Bsn. 2 C. Bn.

689 *ff*

♩= 186

Hn. 1 Hn. 2 C Tpt. 1 C Tpt. 2 Tbn. 1 Tbn. 2 Tuba

509 *ff*

(sempre)

l'istesso tempo

ok to interrupt rolls on timpani to strike the accented timpani

Timp. Perc.

602 *ff* *sfz* *sf* *sfz* *sffz* *sffz* *fff*

Hp.

602

♩= 81

Pno.

602

più mosso

♩= 112

Vln. I Vln. II Vla. Vc. Cb.

611 545 614 558 517 *ff*

♩ = 114.5

crescendo

Moderato

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Prestissimo

♩ = 240

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

(sempre)

Tbn. 1

Tbn. 2

Tuba

Andante

Timp.

♩ = 93

Perc.

Hp.

let ring

Pno.

Allegro (♩ = ca. 120)

passamezzo antico

♩ = 120

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tutti

♩= 93

Andante **lower Entire wind choir 50 cents**

poco rit. *allargando* *crescendo*

Picc. Fl. 1 Fl. 2 Ob. E. Hn. E♭ Cl. B♭ Cl. 1 B♭ Cl. 2 B. Cl. Bsn. 1 Bsn. 2 C. Bn.

712 *f* *crescendo* … *fff*

Andante **Entire brass choir raised 33 cents**

♩= 93

Hn. 1 Hn. 2 C Tpt. 1 C Tpt. 2 Tbn. 1 Tbn. 2 Tuba

539 *f* *crescendo* … *fff*

l'istesso tempo

Timp. Perc.

625 / 624 *f* *crescendo* … *fff*

Hp. Pno.

624 *f* *crescendo* L.V. … *fff*

Andante **lower strings an additional 25 cents** *poco rit.* *allargando*

♩= 93

Vln. I Vln. II Vla. Vc. Cb.

642 / 576 / 644 / 589 / 548 *f* *crescendo* … *fff*

a tempo a polytempo anarchia

♩ = 116

Moderato

crescendo al fine

Picc.
Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.

♩ = 35.5

Grave

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba

Adagio

two timpanis at once with different tempi, one player polyrhythm

Timp.
Perc.

♩ = 60

L.V.

Hp.
Pno.

a tempo a polytempo anarchia

♩ = 15

Larghissimo

Vln. I
Vln. II
Vla.
Vc.
Cb.